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FOLK-SONGS AND MUSIC OF CATALUÑA

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THE folk-songs, music, dances, musical instruments, floral and other festivals, the customs, the Catalan dialect,—all confirm what history records, that Cataluña, Provence, Languedoc, and other districts, at one time formed one people.

It may be interesting to the members of the American Folk-Lore Society to learn something of the splendid work a sister folk-lore society is doing in Spain.

The "Centre Excursionista de Catalunya" has for its object collecting and preserving everything connected with the history, art, language, traditions, customs, folk-songs, music, dancing, and people of Cataluña, and also making mountain excursions in the Pyrenees. It is a most flourishing society, which publishes a monthly journal, handsome in appearance, and with fine photographs of church porches, costumes, dances, etc. One branch of this club is called "The Folk-Lore Section," the work of which is illustrated by the fact that it has already collected five thousand folk-songs with variants, and three hundred folk-dances. Many of these have already been published with the music, and the remainder will soon appear in print.

The Smithsonian Institution has recently arranged for an exchange of publications with this society. Two articles by myself in this Journal—"Gypsy and Oriental Music" (January-March, 1907, p. 16) and "Gypsy and Oriental Musical Instruments" (April-September, 1908, p. 205)—led the Secretary of the Cataluña Society, Mr. M. S. Gatuellas, to correspond with me on these subjects. The result has been the acquisition of many facts which are new and interesting, especially about musical instruments.

During the winter and spring of 1909, Señor Gatuellas delivered a course of lectures before their Folk-Lore Society on "Gypsy Music," in which he also treated somewhat all Spanish music. The lectures were illustrated by songs interpreted by the best artists of the *Orpheo Catalá* and *Barcelona*. This musical society (*Orpheo Catalá*) has a

handsome building of its own, containing a large exhibition-hall, club-room, musical library, etc., and has done much to encourage and foster the study of folk-songs and music.

Mr. Gatuellas has made a special study of Spanish music and musical instruments, in which he has received the assistance and coöperation of the musical people in Cataluña.

He expressed the following conclusions. The popular music of southern Spain differs notably from that of Catalonia. The Andalusian music has its principal source in Gypsy music, and also is largely influenced by the Arabic, and both are Oriental. The Arabs were established there for eight hundred years, much longer than in the rest of Spain. In the north are found the *gaitas*, *tenoras*, *grallas*, *tamborilos*, and *floviols* of different forms; while in Andalusia, the country of Gypsies and *toreros* (bull-fighters), we see guitars and castanets. In the north the type of music is Gallic; in the northeast, Provençal; and in the south it is Oriental.

The Provençal influence is more pronounced in the northeastern and central parts of Catalonia and on the slopes of the Pyrenees; while in the music of the "Campo de Tarragona," we hear the echoes of the Roman and Arabic civilization.

*Musical Instruments.*—The bagpipe is called by many different names in Spain. Indeed, nearly every district has a special nickname; but the name *gaita* is the general, common word everywhere. *Cornamusá* is sometimes used.

The favorite term for it in Cataluña is *Sach de gemachs* (*saco de lamentaciones*), a literary as well as a colloquial word.

In the Balearic Isles, the nickname *Xirimies* is common. The origin of the word is due, it is said, either to the resemblance of the droning pipes to the lamentations of Jeremiah, or to the similarity of these tones to the word *Xirimies*.

The bagpipe is found in very many districts, but especially in Galicia, where every holiday, every festival is enlivened by its strains, and all the dances are danced to its music.

Formerly, even in Cataluña, it was heard everywhere, indeed at the very gates of Barcelona (Llano de Llobreget), and was "the king of instruments" in all the *coblas*. This name *cobla* is applied to the rural orchestras, which consisted of a bagpipe, a *tenora* (a kind of oboe), a *tamboril* (small drum), and a *floviol* (a flageolet). In the "Campo de Tarragona" a *gralla* was also used. At every festival and on every holiday could have been seen in bygone days these *coblas* entertaining the peasantry, and furnishing their dance music.

To-day, unfortunately, the "march of progress," the ease of communication, the modern *pianinos* (hand-organs), have driven into oblivion their old-fashioned orchestras, the pride of the mountain

villages. It is only rarely that some old *gaitero* (bagpiper), driven from his mountain home by a poor harvest, appears in the capital city, and that the "moaning" of his *gaita* is heard.

Not so in Galicia, Asturias, and the Baleares, especially the island of Mallorca, whose inhabitants play it with religious zeal; and it is to the measures of the bagpipe that are danced the *Muñeiras* in Galicia, the *Purisalla* or *Purrisalta* in Asturias, etc.

One photograph from Palma, the capital of Mallorca, represents a peasant's dance. The music is a guitar and a bagpipe, the upper part of the bag of which ends in an animal's head. The handsome country lassies are dressed in their beautiful and picturesque costumes, with lace headdresses falling to the shoulders, and brought round the neck in front.

Another shows a group of five musicians. Three are playing their bagpipes, which have two or three drones hanging down on the right side, and a chanter and blow-pipe. The other two are playing a *floviol* held in the left hand; while the right beats the *tamboril* suspended by a cord round the neck, and twisted about the left forearm, so that it hangs just below the arm in a convenient position for the single drumstick to reach it.

Still another photo portrays the "Cosies de Montuiri." The dancers are attired in curious fantastic costumes of olden times, some wearing masks, and the music is furnished by two musicians like those last described.

In Mallorca also is still performed, in the church at Allora, a religious dance every year at the festival of St. John. The dancers are six boys in tall hats, with one high-pointed peak standing up from each side, and otherwise in a peculiar costume. Another boy, called the *dama*, is dressed as a girl. The music is two guitars, and one small guitar (called *guitarina*) about eighteen inches long, and having a round body like a banjo some ten inches in diameter. It is new to most people that such a dance is now to be seen in a church in Spain, except in Seville.

A similar dance is also performed yearly just outside the church-door, in honor of San Juan Palos, at Felenitz, Mallorca. One of the boys is dressed as St. John, and bears a cross. The musical instruments used there are a drum, guitar, and a violin.

An ancient dance of Ampurdán is the *Sardana*, which within four years has become the "rage" in Barcelona. Everybody is dancing it, for everybody dances in Spain; and all composers feel it a duty to write a new *Sardana*; that is, new music for this dance, but all made and elaborated from folk-melodies. Already more than a hundred new *Sardanas* have been published. The *Sardana* is now proclaimed the national dance of Cataluña. The tradition, or perhaps part of it at

least, which might be called the old myth current among the Ampurdanese, is this. The Sartos were a great and powerful nomadic race, who assisted in the building of many of the enormous monuments and edifices now seen as ruins in Egypt. They belonged in Asia, and carried with them to Greece a dance like the *Sardana*. In antiquity the Greeks founded a large colony, Empyron, the modern Ampurdán, which extended from the Gulf de Rosas (Rhodyon) to Guesaria (now Sant Feliu de Guixols). Extensive excavations have been made in this district, and many ancient Greek vases discovered upon which are displayed figures engaged in a dance similar to the *Sardana*, and which is claimed to be its origin. These *Sartos* were half-giants, and lived all along the Spanish and French shores of the Mediterranean, and are supposed to have given their name to Sardinia; but they always continued to be nomads. The Ampurdanese are large in size, and furnish all the mountain-artillery soldiers for the Spanish army.

Such is the folk-belief held in Ampurdán. The dance reminds one strongly of the *kolo*,—a popular dance to-day in Greece, Croatia, Servia, Bulgaria, and the whole Balkan Peninsula. Both sexes join hands and form a circle, sometimes containing three hundred persons, while inside the ring numerous smaller circles are formed. The dance is complicated and elaborate in its measures and figures, and requires skill and practice for all to exactly fit the peculiar music and make the Spanish stop on the right note.

It is supposed to represent the twenty-four hours of the day,—eight for sleep, and sixteen for the waking hours. The measures for sleep are sorrowful; but suddenly the crowing of the cock is imitated by the shrill tones of the *flöviol*, and every dancer must be precisely in time and place, ready for the joyful measures of day. The dance occupies eight or ten minutes, and the music is exceedingly peculiar, but greatly admired by the Catalans.

The musicians of the *coblas* are country-people. Some are peasants who earn a few *pesetas* by playing a *tenora* or other instrument at festivals. Others have some musical education, and form the *coblas* which travel over Cataluña. Those of the best *coblas* are professional musicians. The most famous is "La Ampurdanesa Cobla," led by Señor Sureda, who has verified the details of instruments here given. Another celebrated *cobla* is "La Principal" of the town of Perelada.

Every town of much size in Ampurdán has its *cobla*, which plays Sunday afternoons in La Plaza Mayor, and sometimes visits other towns.

The amusement advertisements in the Barcelona newspapers always contain notices of where several *coblas* can be heard afternoons and evenings.

With the *Sardana* these *coblas* have become the fashion. A *cobla* de *Sardanas* has one *flöviol*; *la primera* and *segunda tiple*; one *tam-*

*boril*; two *tenoras*, *primera* and *segunda*; *primera* and *segundo cornetín de piston*; two *fiscornes à cilindro*, *primer* and *segundo*; one *contrabajo*; and sometimes two trombones are added.

(a) The *flöviols* are pastoral instruments, typical of the Pyrenees, with very slight variations in construction in different districts. The Rousillon instrument said to be called *flaviol* is the same as the Catalan, which is written *flöviol* but pronounced *flū'viol*. The "Essayos de Crítica Musical," par Antonio Noguera, Preface by Juan Alcover y Maspone (Palma, 1903), an exhaustive work on the music, etc., of Mallorca, gives *fabiol*.

The shepherds make them of reeds (*caña*) just like those represented in old pictures, etc. These are roughly made, but have a powerful tone. Those used by the Barcelona *coblas* are turned out of ebony, or *granadillo* (wood), and are very nicely made. They have five finger-holes and four keys. There is neither mouthpiece nor reed, only what is vulgarly called *llengüeta de flöviol*. In short, it is a sort of flageolet about twenty centimetres long.

(b) The *tiple* is a wind-instrument. In Altó Arragón a kind of guitar (small) is called *tiple*. The *tiple* of the *coblas* is a little larger than an oboe, and thicker, and is sixty centimetres long. It is made of *jinjoli* or *cerezo* (cherry) wood, and has six finger-holes, twelve keys, and a double reed mouthpiece larger than that of the oboe.

(c) The *tamboril* is a very small drum. Those still used by the *coblas* of Ampurdán itself are of antique type. One of these measured by the writer was a handsome instrument very well made, four inches high, and three inches and a half in diameter. The body was of a black wood, and both ends were covered with skin, held in place by two yellowish wood rims. Cross-strings run down the sides, which could be tightened by a key. There was a round hole in the side of the body. The single drumstick was neatly turned from ebony, and one foot long.

The *tamboril*-player also plays the *flöviol*. The Mallorca *tamboril* is somewhat larger.

In Catalan, *tamboril* is written *tamborí* (but pronounced *tamburí*) and also *tamborino*.

One verse of the dance-song "Ball de Sant Farriol" ("Bulleti del Centre Excursionista de Catalunya," Num. 171, April, 1909, p. 114) runs thus:—

"Jo y lo pastor — viviriem d' amoretes.  
Jo y lo pastor — viviriem d' l' amor,  
Gloriós Sant Farriol — ballarem, si Déu ho val.  
Lo qui toca 'l tamborino — n' ha perdut el flöviol."

"He who plays the *tamborino*, has not lost the *flöviol*," alludes to the fact that one musician plays both.

The miraculous wine-skin of Saint Farriol always kept itself full!

(d) *La tenora* is made of *granadillo* or *jinjoli* wood, has six finger-holes, thirteen keys, and the mouthpiece is double reed similar to that of the *fogote*. It has a bell mouth of white metal thirty centimetres long and twenty centimetres wide at the mouth; whole length, ninety centimetres. Its tone is strident, sounding as much like wood as metal, peculiar, yet agreeable, and very melodious. It is the classical instrument of Ampurdán on which *Sardanas* are played, and it is also used in Rousillon.

(e) The *cornetin de piston* is the same as the French *cornette à piston*.

(f) The *fiscorne à cilindro* is a brass instrument with valves made in Cataluña, but the *cilindros* are bought in Germany. The instrument called in music-stores there *fiscorne*, and used in theatre orchestras, is different from that of the *coblas*.

Mr. Victor Mahillon writes me that from my description it is similar to the *Flügelhorn*.

(g) The *contrabajo* is our double-bass viol.

The *tiples*, *tenoras*, *flöviols*, and *tamborils* are made by country people. At Sant Feliu de Pallarols (bajos Pirineos) is one shepherd instrument-maker, and in Figueras another, who has inherited his profession.

The *contrabajo* and *fiscorne* are in the key of C natural; the *cornetines* and *tenoras*, in B flat; the *tiples* and *flöviols*, in F natural.

(h) Of *grallas* there are many kinds. Those in the north Asturias Castillas are well known, but these differ much from those of the Xiquets of Valls (Campo de Tarragona). These are made of wood, forty centimetres in length, have six finger-holes and four keys, and a double reed mouthpiece smaller than that of the oboe.

The Xiquets de Valls are a class of showmen gymnasts peculiar to the city of Valls. They appear in the cities of Cataluña on the days of festivals, and build their human *castillos* (castles) eight or nine stories high, to the shrill, ringing tones of their *grallas*, and to the rattle of their *tambores* (drums).

The name "Xiquet" is applied in Valls to the smallest member of a family, whether child, man, young or old. A special melody is played while these *castillos* are building. These in Catalan called *castells* or *espedats* are raised in this manner. Four, six, or eight men who resemble *toros* (bulls) form the base, according to the number of stories to be built. On to this base climb the same number of men less one, making the second *piso* (story); and so one story is raised above another, each one less man than the one below it, until only one story remains, which is formed by a *chiquillo* (small boy) called usually *baylet*. The *espedats* (*abismo* in Catalan) are made with only one man for a story. Both *castellos* and *espedats* are sometimes even ten stories

high, which occasionally break down and fall. When they come to Barcelona and salute the Consejo Municipal, they form an *espedat* and scale the balcony, and the baylet presents his greetings to the Alcalde of the city.

The Pan's pipe called *zampoña* is used in the centre of Spain, and the adjacent districts north and south of it; but it is now largely relegated to the remote parts of the mountains. It is not infrequently seen, however, even in Barcelona, played by wandering *esmolets* (scissors-grinders). These generally belong in Central Spain, but some of them are Gallegos (from Galicia, etc.), and some come from the French Pyrenees. Occasionally also a Castilian beggar is seen soliciting alms to the sound of his *zampoña*.

Some of these travelling cutlers have *zampoñas* made in the old style of reeds; but generally, thanks to their cheapness, metal ones are used.

The one I have, obtained in Barcelona, is of white metal, has twelve tubes or pipes from  $1\frac{5}{8}$  inches to  $3\frac{7}{16}$  inches long. The holes vary in diameter from  $\frac{1}{4}$  inch to  $\frac{3}{16}$  inch, and are stopped about one inch from the bottom with wood or cork. They are held together by a metal band  $\frac{3}{4}$  inch wide, and beginning  $\frac{1}{2}$  inch from the top; and this and the pipes are also soldered together. It is neatly made, and has a scale of an octave and a half.

These are musical instruments in the proper sense of the word; but *zampoñas* of oat-straws, etc., are made by the boys in many districts, especially some parts of Andalusia and the centre of Castille. In brief, in Spain just as in Italy, although the Pan's pipe has almost disappeared as a musical instrument, as a boy's toy it is common in large districts. Some infer from this fact that it was in common use, and references in literature tend to confirm this view.

The Spanish folk-music, sometimes low, sweet, touching, and again gay, joyous, so full of life and vigor as to set the feet and fingers in motion, has a peculiar fascination, and it is always melodious. The rich store and variety of this music, and also of folk-songs, are very great, and cannot fail to interest all lovers of folk-lore. The Centre Excursionista is cultivating this field with all the ardor and enthusiasm of their Southern blood.

There is a story among the people of Spain — indeed, the scene has been depicted in a noted painting — of the church prelates who assembled to pass judgment on the propriety of the Saraband dance. They listened to the arguments of the accusers with stern brows and forbidding aspect. The case seemed hopeless; but somebody suggested that the prelates should view the dance itself to confirm what was plainly their coming decision. Some graceful *bailarinas* were brought in, who commenced the dance to the catching melody. The

faces of the judges soon began to relax, and a look of pleasure strolled over their features, until at last, carried away by the fascinating strains, the prelates themselves joined with gusto in the dance.

Perhaps this is merely a story, but it well illustrates the peculiar, bewitching charm of Spanish music.

ALLSTON (BOSTON), MASSACHUSETTS.